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TROUBADOURS?
WANT TO BE IN THIS PROGRAM NEXT YEAR?
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The cast and crew would like to extend their
SPECIAL THANKS
to the following groups and individuals for their diligence and care:

Valerie Kiszka
Lori Lynn Tanaguchi
Lydia Hailu
Grant Parker & Marie-Louise Catsalis
Jacqueline Arthur-Montagne and Garen Arthur
Hans Wietzke
Israel McMullin
Bill Stevens & Sarah Gopher-Stevens
Amir and Dusanka Rosenbaum
Corrie Goldman & Tanu Wakefield
Chris Parrish & Mussons
Mike Rossi & Shoreline Printing

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The Stanford Department of Classics



PLAUTUS' CASINA

CAST *in order of appearance*

MC, Chef, and sometime Priest
Buster
Cal
Gloria Stafford
Kitty
Coco Popkins
Cleveland Stafford
Collis Popkins

Connor Tobin
Ted Kelting
Stephen Sansom
Carolyn MacDonald
Nicole Nomany
Rebecca Sansom
David Fifield
Scott Arcenas

PRODUCTION

Director Oren Stevens
Producers Sienna Kang, Alan Sheppard, Ava Shirazi
Lighting Mark Pyzyk
Costumer Lisa Lowe
Choreographer Cuauhtemoc Peranda
Accompanist Nayantara Jain

TRANSLATORS

Matthieu Abgrall, Megan Daniels, David Driscoll, Nolan Epstein, Sienna Kang, Ted Kelting, Kate Kreindler, Carolyn MacDonald, Kilian Mallon, Israel McMullin, Jacqueline Arthur-Montagne, Cara Polisini, Stephen Sansom, Alan Sheppard, Ava Shirazi, Elizabeth Ten-Hove, Darby Vickers, Scott Weiss, Hans Wietzke.

Land, and a collaboratively devised adaptation of *Madame Bovary*. He served on the executive board of the Yale Dramatic Association, for which he produced their mainstage production of *Arcadia* (dir. Tamara Fisch). While his plays have always had an irrepressible humor, he is delighted to be directing his first honest-to-god Comedy with SCIT (and making those years of Latin in high school count).

www.oren-stevens.com



Stephen Sansom (Cal, SCIT Secretary)

2nd year PhD, Classics

In this year's production, Stephen finds his newfound Cardinal football pride utterly confounded by his character's name: beat Cal! No, wait ~ (don't) beat Cal! If this confusion wasn't enough, Stephen has ruined all of his expensive cravats while conducting research for his second book, *Brisket, Ribs, and Caviar? Adventures in Bourgeois BBQ*.

Alan Sheppard (Producer)

4th year PhD, Classics

This year, Alan has abandoned the limelight for the thrills and chills of backstage machinations and rehearsal schedulery. He is fast becoming one of the foremost cat-herders in the great wild west.

Ava Shirazi (Producer, SCIT President)

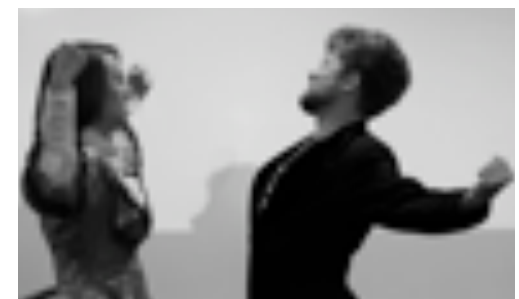
3rd year PhD, Classics

Another year, another dear SCIT play! Ava has only love and gratitude for all those who worked hard to make *Casina* possible. Thank you for your sweat, blood, tears, and merriment!

Oren Stevens (Director, Sound, Foley)

18th year theater professional

Oren Stevens is Bay Area native. Addicted to theater at a young age, he has taken every opportunity to act, direct, write, design, produce, and work in technical departments. In recent years he has narrowed his focus to directing, writing, and producing, but his other experience continues to inform his work and working style. Previous directing credits include *Lips Together*, *Teeth Apart*, Kushner's *The Illusion*, an original devised adaptation of T. S. Eliot's *The Waste*



DIRECTOR'S NOTE

Oren Stevens

I hope you're reading this sitting in the audience before the show. Are you? Good. Now I want you to take a look at the stage. Now look past it. You see the people sitting across from you? That is the enemy. You stand for something (someone will tell you at the start of the show, I promise) but that person, that other person over there, he or she stands for the exact opposite of that thing you stand for!

Now we see theater while seated in dark rows in silence, but for most of history the audience was expected to be active, invested, and noisy. By hearkening back to the age of vaudeville, we're inviting you to be just as active as the rabble in burlesque theaters and music halls across the globe. But don't worry, we've stayed true to our Roman roots! With raucous music, madcap melodrama, and the occasional traditional *phallus*, we think Plautus would be right behind us.

So when your
champion
succeeds,
cheer!

When your
enemies
triumph,
hiss!

And above all,
at all times,
laugh!



Nicole Nomany (Kitty)

Junior, Archaeology

Nicole had so much fun as a chorus girl last year that she came back for more. She's particularly excited to be playing a character with an individual identity this time.

Cuahtemoc Peranda, MFA (Choreographer)

BA '10 CSRE-IDA

Cuahtemoc is often referred to as 'The Glitter Shaman', because he tends to throw glitter on people, randomly, with great pleasure.

Mark Pyzyk (Lighting)

5th year PhD, Classics

Mark's approach to lighting is heavily influenced by structuralism. While controlling the bright lights of the stage, he sits in the dark and thinks deep thoughts about French literary criticism. And experts. But mainly literary criticism. He looks forward to the day when SCIT takes on *Oedipus Tyrannus*.

Rebecca Sansom (Coco Popkins)

2nd year SCIT veteran and spouse, Stanford Video Staff

Much like CiCi and Coco, Rebecca's drink of choice is a tall glass of Limoncello poured over frozen blueberries in a sugar-rimmed glass. Unlike CiCi and Coco her French is pretty shabby. *A bientôt les garçons?*

Nayantara Jain (Pianist)

Junior, Music

Nayan is an undergraduate, does not speak Latin, and can touch her nose with her tongue.

Ted Kelting (Buster)

1st year PhD, Classics

Ted is thrilled to showcase his uncanny affinity with bearded Plautine parasites in SCIT's production of *Casina*. All scheming gentry in need of a *basso buffo* can find Ted's contact information on the Classics website.

Lisa Lowe (Costumer)

9th year theater professional, Costume Design

Lisa has now costumed five shows for SCIT! The creator of such marvels as a human-size Rolex, Polly Famous' entire wardrobe, and the infamous *phalloi*, Lisa brought a unique touch to this year's Gilded Age folly. Audience members in need of bustles, fascinators, and clown shoes can reach Lisa at sewlowe@gmail.com.

Carolyn MacDonald (Gloria Stafford)

5th year PhD, Classics

Carolyn started out with SCIT by fashioning a tiny owl *phallus* for 2010's production of Aristophanes' *Clouds*. Since then, she has played a ferocious mama grizzly, a wall-street call-girl with communist leanings and executive aspirations, and a dizzy sorority girl. Dignity, always dignity. *Casina* will be her second official SCIT swan song.

TRANSLATORS' NOTE

Carolyn MacDonald

A Plautus! This is a leap into the unknown for Stanford Classics in Theater ~ our very first Roman comedy. After a general election last fall proclaimed *Casina* the people's choice, our tried and trusty translators bid farewell to the political parody of Aristophanes and the mythological mash-up mayhem of last year's *Cyclops/Thyestes*. *Casina* was and is something different: a good old-fashioned farce. We've got schemes, counter-schemes, besotted young lovers, besotted old lovers, mistaken identities, a descent into near total chaos, and a happy resolution by way of a wedding (or two).

This was already old hat in the 2nd century BCE, when Plautus and his troupe of comic actors were performing in the theaters of Rome and Roman Italy. In fact, Plautus based the *Casina* on an even older Greek comedy by a now-forgotten chap named Diphilus. We know just enough about the original to see what Plautus was up to (mostly because he tells us himself in the prologue, the Plautine equivalent of a translator's note). Diphilus' plot went something like this: a father and son both fall in love with a beautiful slave girl, let's call her *Casina*. They both come up with the same cunning plan: each wants to marry *Casina* to one of his own slaves, and bed her after the wedding. Dad sends Junior away on some pretext, his wisened-up wife takes up the boy's cause, and they draw lots to see who will marry the girl. Dad's slave wins, but his wife pulls a switcheroo: she dresses Junior's slave up as *Casina* for a sham wedding. Humiliation ensues for Dad and his slave, and in the end Junior returns to marry the real *Casina*, who turns out to be the woman next door's long-lost freeborn daughter.

Luckily, you won't have to sit through all of that tonight! Plautus took pity on his audience (and some liberties with his template), and cut Junior and Casina out of the onstage action altogether. He also spiced things up for his Roman crowds by throwing in songs to familiar tunes, references to recent scandals, and Latin wordplay aplenty. His characters have Greek names, and the actors wore Greek costumes, but the world of the play is somewhere between Greece and Rome, faraway and familiar.

We took our cues from Plautus, and made a few changes of our own. Tonight's play is set in Gilded Age San Francisco, and the cast is a stable of American stock characters: slack-jawed yokel, citified dandy, railway tycoon, long-suffering wife, etc. But this is no period piece. The language tangles contemporary colloquialisms with Twainian archaisms, and some characters just plain make words up. The costumes are a hallucinatory fantasy of Victorian fashion. And the song-and-dance numbers will take you from music hall to disco to club, and back again. Like Plautus' Greece, our Gilded Age is a weird and wonderful collision of imagined past and familiar present.

But what's the point, you ask? Where's the fine moral message of SCIT plays past? Don't worry! In the midst of all the madcap machinations, the sanctity of marriage and the unity of the family win out. Sort of. And isn't it more fun that way?



THE COMPANY

Scott Arcenas (Collis Popkins)

3rd year PhD, Classics

This is Scott Arcenas' third year with SCIT. So far, he has played Mitt Romney (a consummate Republican), Bro 1 (a consummate bro), and now a railroad tycoon (a consummate capitalist asshole). Playing such hyper-masculine roles has been an absolute challenge for Mister Arcenas, but he endures the difficulties and almost seeks them out in his effort to conceal his greatest insecurity ~ his really, really, pathetically, I-mean-really-this-thing-is-just-sad, really small batting average.

Daniel Day-Lewis (Sienna Kang, "Producer and SCIT Treasurer")

3rd year PhD, Classics

I would like to thank the Stanford University Classics department for giving me the unparalleled opportunity to really immerse myself in character research for the last three years. While I was at first daunted by the task of playing a short Asian American Classics graduate student (and village idiot), the warm reception at Stanford allowed me to really crawl into the psyche of a jargon-spouting, sleep deprived clog within the academic machine.

David Fifield (Cleveland Stafford)

1st year PhD, Computer Sciences (UC Berkeley)

I am large, I contain turpitudes.

IDA TRULOVE, Up-and-Comer

The toothsome Miss Truelove, youngest of seven daughters, seems to have been always destined for show business: She has been tap-dancing since she was old enough to envy her sisters. Her earnest terpsichorean attempts never fail to draw sympathetic sighs and wan smiles. A rising songstress, hers is the voice behind the recent hit "Mammas Don't Let Your Babies Grow Up to Be Vaudevillians."

CICI LeGARE, Burlesque Dancer

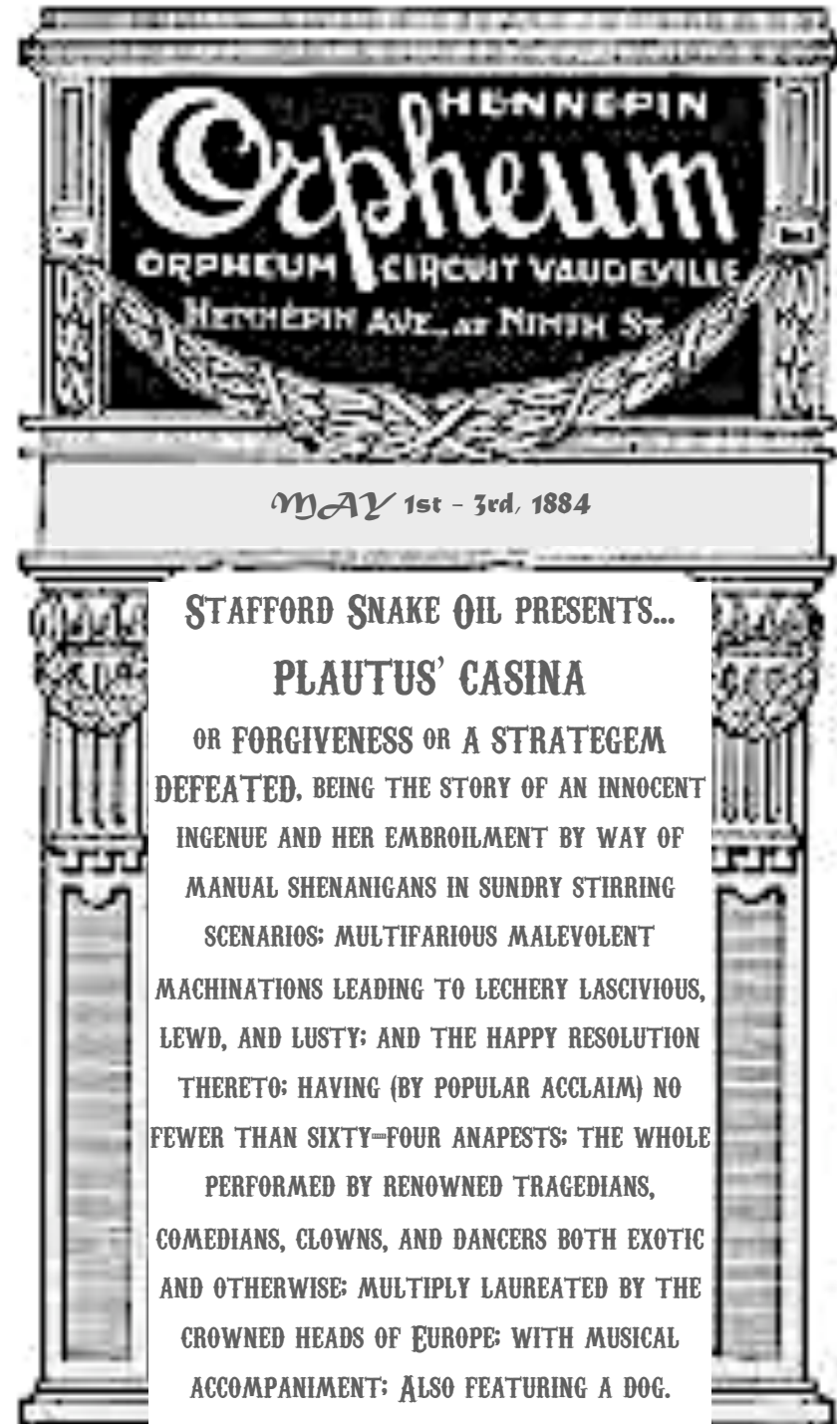
Cici is a fourth-generation railway station foundling, following in the matrilineal footsteps of Mimi, Lulu, and "Grand Dame" Dodo Le Gare (now sadly extinct). Among her ecdysiastic innovations is the Dance of Seven and a Half Veils, which has left audiences wanting more from coast to coast. Her unconventional act has been described as "burlesque-esque" and "existentially estranging."

BENJAMIN BARROW, Straight Man

With his longtime partner Horatio Birdbath (q.v.), Benjamin forms half of the unstoppable comedy duo Barrow & Birdbath, which has had crowds in stitches from Dakota to Decatur. He is the uncarved block, the yin to his partner's yang, the ebb to his flow, the foil to his hydrochloric acid. Benjamin is well known in the spheres of high society for his relentless seduction of debutantes.

STAFFORD SNAKE OIL

ANNOINT YOURSELF IN SPLENDIDEST OINTMENT

A vintage-style sign for the Orpheum Theatre. The sign is rectangular with a decorative border. At the top, it says "HENNEPIN" in small letters. Below that, "Orpheum" is written in a large, stylized script font. Underneath, "ORPHEUM CIRCUIT VAUDEVILLE" is written in a smaller, sans-serif font. At the bottom of the sign, it says "HENNEPIN AVE., AT NINTH ST." in a small, sans-serif font. Below the sign, there is a horizontal band with the text "MAY 1st - 3rd, 1884". Below this band, the sign is flanked by two decorative columns. Between the columns, the text "STAFFORD SNAKE OIL PRESENTS..." is written in a bold, sans-serif font. Below this, "PLAUTUS' CASINA" is written in a bold, sans-serif font. Below that, "OR FORGIVENESS OR A STRATEGEM" is written in a bold, sans-serif font. Below this, "DEFEATED, BEING THE STORY OF AN INNOCENT" is written in a bold, sans-serif font. Below that, "INGENUE AND HER EMBROILMENT BY WAY OF" is written in a bold, sans-serif font. Below this, "MANUAL SHENANIGANS IN SUNDRY STIRRING" is written in a bold, sans-serif font. Below that, "SCENARIOS; MULTIFARIOUS MALEVOLENT" is written in a bold, sans-serif font. Below this, "MACHINATIONS LEADING TO LECHERY LASCIVIOUS," is written in a bold, sans-serif font. Below that, "LEWD, AND LUSTY; AND THE HAPPY RESOLUTION" is written in a bold, sans-serif font. Below this, "THERETO; HAVING (BY POPULAR ACCLAIM) NO" is written in a bold, sans-serif font. Below that, "FEWER THAN SIXTY-FOUR ANAPESTS; THE WHOLE" is written in a bold, sans-serif font. Below this, "PERFORMED BY RENOWNED TRAGEDIANS," is written in a bold, sans-serif font. Below that, "COMEDIANS, CLOWNS, AND DANCERS BOTH EXOTIC" is written in a bold, sans-serif font. Below this, "AND OTHERWISE; MULTIPLY LAUREATED BY THE" is written in a bold, sans-serif font. Below that, "CROWNED HEADS OF EUROPE; WITH MUSICAL" is written in a bold, sans-serif font. Below this, "ACCOMPANIMENT; ALSO FEATURING A DOG." is written in a bold, sans-serif font.

Orpheum

HENNEPIN

ORPHEUM CIRCUIT VAUDEVILLE

HENNEPIN AVE., AT NINTH ST.

MAY 1st - 3rd, 1884

STAFFORD SNAKE OIL PRESENTS...

PLAUTUS' CASINA

OR FORGIVENESS OR A STRATEGEM

DEFEATED, BEING THE STORY OF AN INNOCENT

INGENUE AND HER EMBROILMENT BY WAY OF

MANUAL SHENANIGANS IN SUNDRY STIRRING

SCENARIOS; MULTIFARIOUS MALEVOLENT

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FEWER THAN SIXTY-FOUR ANAPESTS; THE WHOLE

PERFORMED BY RENOWNED TRAGEDIANS,

COMEDIANS, CLOWNS, AND DANCERS BOTH EXOTIC

AND OTHERWISE; MULTIPLY LAUREATED BY THE

CROWNED HEADS OF EUROPE; WITH MUSICAL

ACCOMPANIMENT; ALSO FEATURING A DOG.

THE PLAY

FEATURING THE INIMITABLE TALENTS OF...

HORATIO Q. BIRDBATH as	Cleveland Stafford, railway tycoon
DAME ROSALIND GILROY	Gloria Stafford, his long-suffering wife
FRANCIS McGEE	Buster, their roustabout rancher
JEAN-MICHEL von	Cal, their buttoned-up butler
NEUSCHWANSTEIN	
IDA TRUELOVE	Kitty, their plucky maid
CICI LeGARE	Coco Popkins, Gloria's confidante
BENJAMIN BARROW	Collis Popkins, Cleveland's accomplice

IT'S A FANTASTICAL FARCE IN TWO 1/2 ACTS!

PROLOGUE

(The San Francisco Orpheum)

There's no way you're getting that girl Full Cast
with exotic burlesque, comedic duo, one-woman
Shakespearean sextologue, feats of strength, and tap-dance!

ACT I

(Outside the Stafford's luxurious Nob Hill mansion)

Cock Block Tango Gloria, Kitty
Cock Block Tango, reprise Gloria, Kitty, Coco
The Greatest Love Song Ever Written Cleveland
Luck be a Lady MC, Cal, Buster, Gloria, Cleveland

ACT II

(Outside the Stafford's luxurious Nob Hill mansion)

Here comes our Marguerite ... Gloria, Coco, Kitty, Cal
Dearly Beloved Full Cast
A Plautus! Full Cast

THE PLAYERS

HORATIO Q. BIRDBATH, Comic

Horatio is the counterpart and complement to Benjamin Barrow (q.v.) in the titanic twosome Barrow & Birdbath. He left a promising career in the high-flying field of professional bird call imitation for the glitz and glamour of the stage. In private life he is a man of convictions (one for forgery, one for loitering).

ROSALIND GILROY, Legitimate Actress

Dame Rosalind Gilroy, OBE, OM, DFC, OFM, is renowned for her appearances in serious plays before the most esteemed audiences. She is making a temporary jaunt into vaudeville in order to broaden her range and pay off a few debts. Off stage, she is preparing for publication a monograph proving that all of Shakespeare's most prominent rôles were originally written for and performed by women (particularly underappreciated dames whom the world has treated unfairly).

FRANCIS MCGEE, Fimble-Fambler

Legend has it that "Feather Arms" McGee sprang fully formed from a cabbage patch in the American Midwest. Over the years he has had a variety of careers: ditch digger, radish rancher, illuminator of manuscripts, cake decorator, Wichita lineman, and horse tamer. On the vaudeville stage he achieves fulness of being.

JEAN-MICHEL von NEUSCHWANSTEIN, Strongman

Jean-Michel, the "Alsatian Sensation," hails from the heart of Europe, where he was discovered while juggling goats on the family farm. A robust mixture of Gallic and Teutonic blood has created in him a performer who is somehow at once both effete and domineering. His profound accent disappears only on stage.